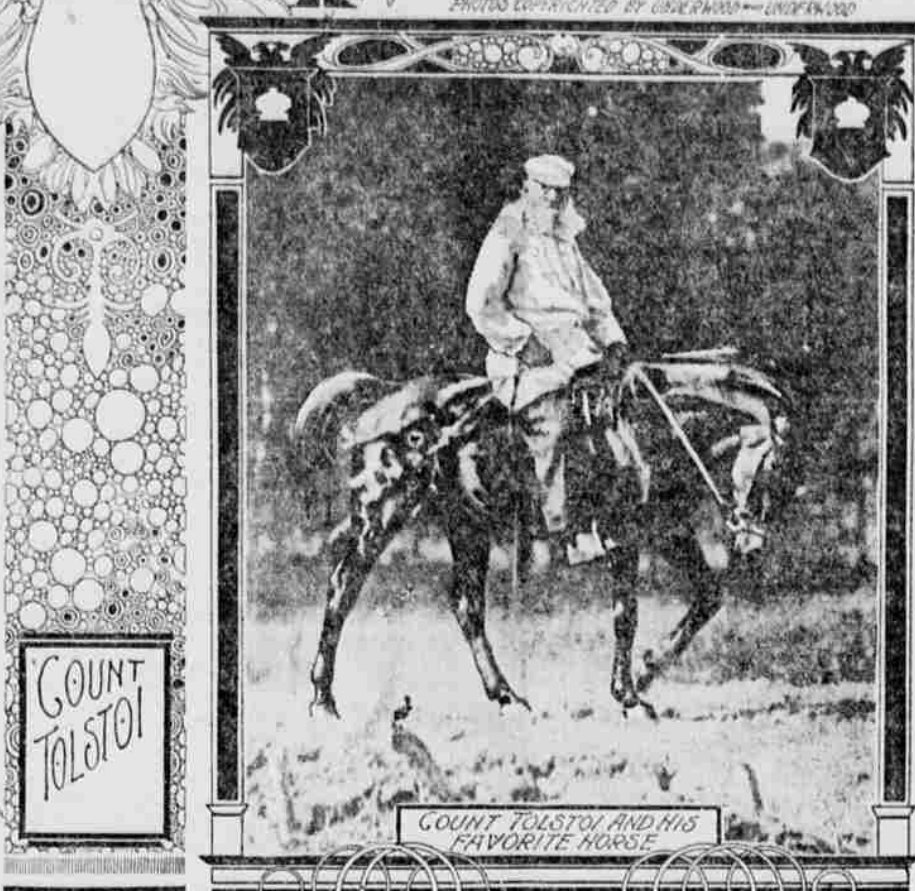
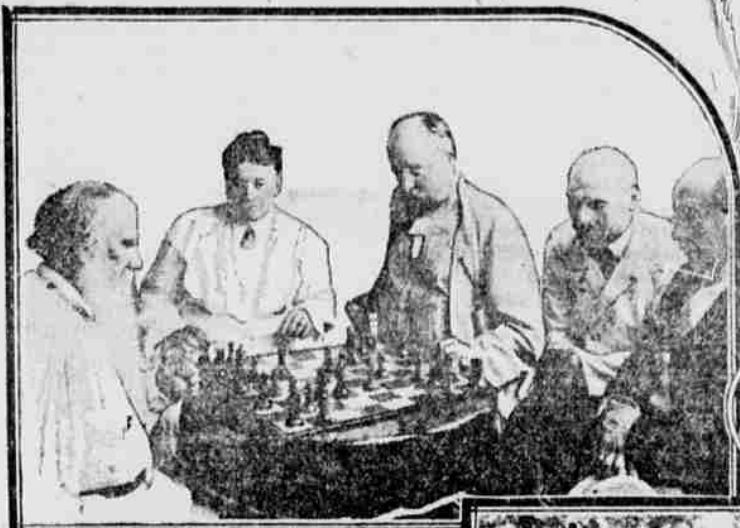


Why Russia Worships Tolstoi

BY WILLARD W. GARRISON.



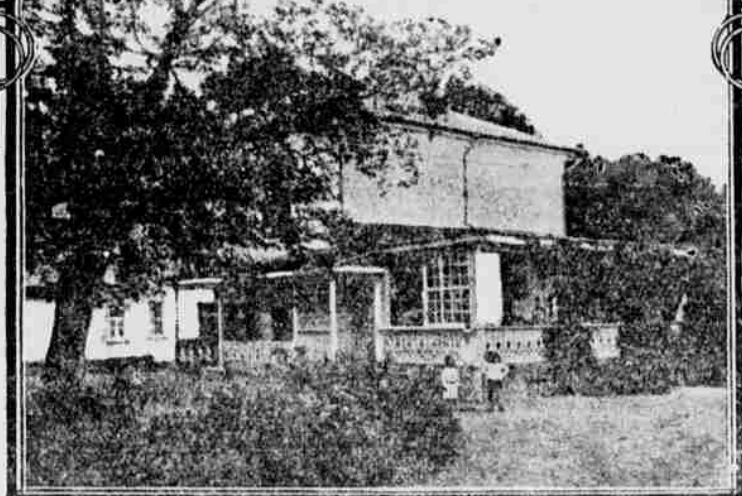
COUNT TOLSTOI



THE COUNT PLAYING CHESS WITH HIS SON-IN-LAW



THE COUNT AND FAMILY ON THE OCCASION OF HIS 80TH BIRTHDAY



TOLSTOI'S HOME.

IF THE peasants of Russia had their way in the bestowing of a title upon Count Leo Tolstoi, he would be known as the Most-Beloved Leo Tolstoi. For there is no man in the world who has so many friends among the plebeians. Still Tolstoi is immensely wealthy, but that does not interfere with the great life work which has now nearly drawn to a close.

He is now 80 years old and while in good health at the time of this writing, his passing is but a matter of a few months or years. There are two sides to this great man. One is Leo Tolstoi, the artist, and the other—Leo Tolstoi, the man. As the artist he has written fearless works and the person or clique which has fallen under the scathing attack of his pen has seldom been known to boast of it.

There is no disputing his rank as the best known of living authors. Also he is the most generally read and recognized. He has attained the highest pinnacle of fame in the literary field and it cannot be said that he craved fame, either.

Best of all, Tolstoi is a friend of all Americans. The traveler from the United States, visiting Russia, is as welcome at the Yasnaya Polyana estate of Russia's great man, as if he were in his own home. America likes Tolstoi, too, for the author is the most democratic of men.

It is told of him that he spurns all worldly luxuries, even going so far as to have two tables set within his home at each meal—one resplendent with fancy edibles, while the other is stocked with simple food of the peasantry. Friends of his daughters and sons are always welcomed at the more prosperous looking board, while in the same room, Tolstoi, seated alongside of his wife, partakes of the necessities of life as an ordinary plebeian would. However, his children, having been brought up to the luxuries of life, are allowed to gratify their every whim, and he never allows his beliefs to step between them and happiness. In that respect he is an ideal father and he has been praised the world over for his broad-minded manner of treating others who do not believe as he does.

He is also what Americans call a "mixer," but to an entirely different sense. He meets the poor of Russia on their own level, and, except for the fact that he often scatters money at their feet, one would never suspect his wealth. There are no strings attached to Tolstoi's gifts, and thousands of beneficences to Russians in general, while the benefactor's name is a secret, are popularly laid at the door of this great man.

To be a friend of the Russian peasant up to a few years ago meant to be an enemy of the government. Upon several occasions Tolstoi's outcry against oppression of the czar's subjects has placed him behind the grimy walls of Slav dungeons, but he always returned to continue the work which he has so ably accomplished.

He is a social reformer of the first water and many of the acts of justice which the Russian government of late years has accomplished can be traced back to the work of Tolstoi.

As a literary artist the count is dead. His delusion was a literary suicide, and it occurred 33

years ago, when he himself declared that his great creative works were unworthy and altogether evil. Here is his own account of the split in his life: "I had tried to test science and modern culture, and I have turned from them with a feeling of repulsion because of the inability of the first to solve the really important problems of life and because of the hollowness and falseness of the second."

By becoming chummy with the peasant Tolstoi declares he turned to frankness, simplicity and essential kindness, and he says he is to-day nearer mother earth than ever in his life. He declares the peasant, typically, is the ideal Christian. And thus since 1875 his writings have been almost exclusively polemic and didactic.

To-day Count Leo Tolstoi is a large, heavily-built man with unusually long arms, hanging loosely at his sides, with a wide nose, somewhat thick lips, small gray eyes, a head set on bulky but slightly stooping shoulders and a matted white beard. He possesses an air of strength that is found in few great men. The power that one finds in him is both mental and physical, and hence of the durable sort.

One of this man's great themes is the Sermon on the Mount. In this he has declared that he found five laws of God and he has made them his rules for faith and conduct throughout the later years of his life. These laws are summarized as follows:

Live in peace with all men and do not regard any man as your superior.

Do not make the beauty of the body an occasion for lust.

Every man should have one wife and every woman one husband, and they should not be divorced for any reason.

Do not revenge yourself and do not punish others because you think yourself insulted or hurt. Suffer all wrong and do not repay with evil for you are all the children of one father.

Never break the peace in the name of patriotism.

What Tolstoi has done for the people of his time in Russia is to be found in the dress, customs and habits of the lower classes of that absolute monarchy, but the critics say that right in his home his own teachings have had little effect. The answer which close friends of the count give to that assertion is that Russia's benefactor is too broad-minded to make his home a martyrdom and to inflict his beliefs upon his wife and children if they do not care to abide by them.

So while Tolstoi has spent his life or the greater part of it in preaching the doctrine of poverty and non-resistance his children were reared on the great estate and from the first their lot was that of the aristocrat. They married "well," and are said to have completely renounced his views. It is told of Tolstoi that his wife has always managed to "slip a piece of velvet under her husband's crown of thorns just when he wishes to press it to his head most heavily."

That might be termed an inconsistency, but surely it is not the count's choice.

The work which some of the critics of other nations scoff at has reached from the thatched hut of the poorest peasant clear to the palace of the emperor himself.

For the sake of peace also, Tolstoi has accomplished a great work. The first Hague conference, which made history, would probably never have been called had it not been for the persistent gospel of this friend of the populace at large. Tolstoi saw that the eventual result of his teachings would be some sort of a world's peace gathering and he expressed gratification when Czar Nicholas called the initial session of the body over which the dove of peace was destined to perch.

No church in the world, it is recorded, carried out as petrified a ritual as that of the Slav. To day, chroniclers tell us, there exists a tendency towards softening of the customs of religion in the czar's country. Teachings of simplicity by Tolstoi will be accorded the honor for this change if it is eventually wrought.

Humane treatment of prisoners and philanthropic moves of the immensely wealthy men of Russia are also laid to the work of the count. Tolstoi tasted the bitter cup of imprisonment himself and he was well prepared to go about that work with a zest born of actual experience.

Simple moral truths have been the axioms of Tolstoi throughout his later years and while skeptical persons call his ideas impracticable they defender could, were he not all too modest, point to the works which have followed in the wake of his unique, quaint gospel.

1828—BORN ON FATHER'S ESTATE AT, YASNAYA POLYANA.

1843—STUDIED ORIENTAL LANGUAGES AT KAZAN.

1848—RECEIVED DIPLOMA AS LAWYER AT KAZAN.

1851—DESERTED HIS ESTATE.

1853—ENLISTED IN THE ARMY OF DANUBE IN CRIMEAN WAR.

1857—VISIT ABROAD WHICH CAUSED DISAPPOINTMENT IN MODERN CIVILIZATION.

1864-1869—WROTE HIS MASTERPIECE—"WAR AND PEACE."

1862—MARRIED SOPHIE ANDREYEVNA BEHRNS OF MOSCOW.

1890—IMPRISONED FOR HIS TEACHINGS.

1897—THRUST INTO PRISON FOR A SHORT TIME BECAUSE OF ALLEGED ANTAGONISM TOWARD GOVERNMENT.



HOODS AGAIN SEEN

REVIVAL OF A QUAIN AND PRETTY FASHION.

Charming Head Coverings, Discarded for More Than a Generation, Are Once More in Favor—Mode of the Veil.

There was never anything created for woman's wear in which a pretty woman looked more piquant and bewitching than in a hood of becoming type, and we have too long overlooked the opportunities for dainty coquetry that lurk in the folds of the capuchon, but now, thanks to the motor, the hood is in fashion.

All of the famous Parisian milliners are catering to the new fad and turning out delectable models whose va-

Taffeta is used more often than any other material for the making of the modish evening hood, very soft taffeta of course, without crispness, though with a certain body which the big hood needs. Liberty satin, too, is used for lovely models, and occasionally one sees a model of transparent mousseline or net or lace over a silken foundation.

Silk veiling, too, is a hood material, and one of the prettiest models was in voile de soie etel, with a little puffing bordered by cords of ciel taffeta and a frill of lace framing the face while on the middle front just inside the lace frill was posed a garland of tiny pink roses and foliage. This same model we have seen in rose pink taffeta and in a delicate lilac taffeta.

A hood of this type should surely not be a difficult problem for clever brains and fingers, and for that matter a majority of the models are not particularly complicated in construction, requiring taste and ingenuity rather than expert workmanship.

A wide puff of cream net bordered on each side by a line of tiny roses or rosebuds and a single or double frill of lace make a good finish for one of the voluminous hoods of taffeta or liberty. Sometimes the frills are of silk mousseline or chiffon rather than of lace, and perhaps the outer frill matches the hood in color while the frill next the hair and face is white.

Narrow black lace and knots of black velvet trim one hood of straw colored silk, and velvet loops and bows finish the front of another silk model which has only a narrow bordering frill of lace around the face but a deep capelike frill of lace around the neck. A majority of the hoods have some sort of cape finish, more or less shallow, and some have long scarfs of the hood material cut in one with the body of the hood.

Two veils, one falling in front and one behind, are adjusted to most of the poke and coal scuttle motor bonnets, and the neutral and medium tints are usually chosen, the fashionable smoke and taupe grays being especially popular. Other small, close fitting bonnets have veils draped round them and falling at the back in two long scarfs, which may be adjusted and manipulated as the wearer may choose.

Half bonnet, half hood are certain motor toques in mousseline de soie on the order of the taupe one pictured here, with wide, low draped crown, soft frills falling over the hair and long scarfs brought forward from sides and back.



riety and originality are surprising in view of the somewhat narrow limitations of line and idea.

Moreover the liking for hoods which started first with practical fur and cloth headgear for winter motoring and developed into coquettish and elaborate head covering for wear with evening dress in open or closed cars has spread far beyond its original field.

WEAR WAISTS OF CREPE.

Garment Stylish in Either White or Colored Goods.

Smart women are wearing good-looking waists of white and colored Japanese crepe, which washes as well as linen. This fabric is much in style. It has a little crinkle in it that is attractive, and it is a pleasant relief from the usual lingerie fabric.

Although white waists with coat suits are not quite as fashionable as colored ones, they will still be worn in the mornings in the house and for shopping and will look pretty, too.

The Japanese crepe waists are far preferable to those of muslin or linen. They give a new touch to the costume.

They are embroidered in Japanese designs of apple, chrysanthemum, wisteria and vines.

Some of them are trimmed with a tiny edge of cluny outlining half-inch flat tucks. There is a boned stock to match and a plaited cravat in front of the material edged with quarter-inch cluny lace.

These are not lined, although they are quite sheer. If a woman feels the cold in thin waists during the autumn and winter she should have china silk slips made of white and pastel colors to wear under them.

The Feather Turban.

Some of the best shops are offering the pin-feather turban as a fashionable hat. Women insisted upon it, and it promises to be the smart thing.

It is worn for street, for windy days and all kinds of occasions when a large hat is neither fit nor becoming.

It is built in an oblong shape, but made wide at the sides by small birds and wings. It has no bandeau and comes well down over the hair. It is in smoked gray, iridescent blue and shaded peacock green. All iridescent effects are good in turbans, as on large hats.

A fish-net veil is always worn with them. It is folded around the neck under the chin, securely pinned at back and then drawn up to top of turban, where it is again fastened and the ends securely tucked away.

Placing an Ostrich Feather.

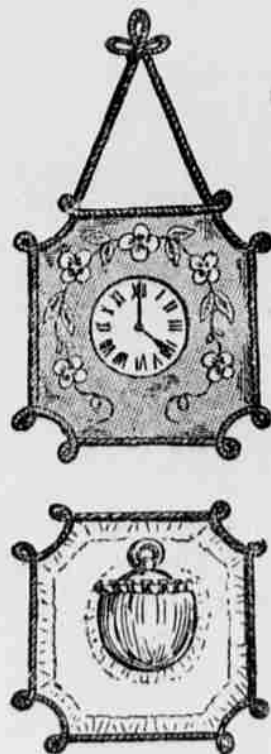
The quills of plumage do not show this season. Because of the fondness for arabian, the plumes now start out from a little bed of fluff. The marabout is made into a fluffy rosette and is laid all over the quill part of the feather. It is a good trick and one that should be followed.

TO HOLD THE WATCH.

Contrivance of Great Utility for the Hours of Night.

This novel little holder for a watch is intended for hanging upon the wall by the side of a bed, and into which a watch may be slipped at night-time, and be easily seen when required.

A piece of stout cardboard of the shape shown should be used for the



foundation, and in the center a circular hole cut to fit the watch it is intended for. The cardboard can be covered with any pretty piece of silk or brocade on which has been worked some pretty little floral design. It is entirely edged with cord, and there is a loop at the top by which it may be hung upon the wall. At the back of the circular space, cut in the center, is sewn a small pocket of wash leather, into which the watch may be placed; the lower sketch of the back view explains this.

Glove Fastenings for Dresses.

The patent fasteners from wornout and discarded gloves may be utilized by cutting them from the gloves, leaving enough of the kid attached to be fastened on skirt bands and plackets. These can be sewed on by machine under a fly flap and they will last longer than buttons or hooks and eyes. These make ideal fasteners for belts.